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All that I have (poems & collage) La Joya, Los Gazquez, Spain

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Residency at

La Joya, Los Gazquez, Spain

Moore, D. & Davis, K. 4-Jan-2012

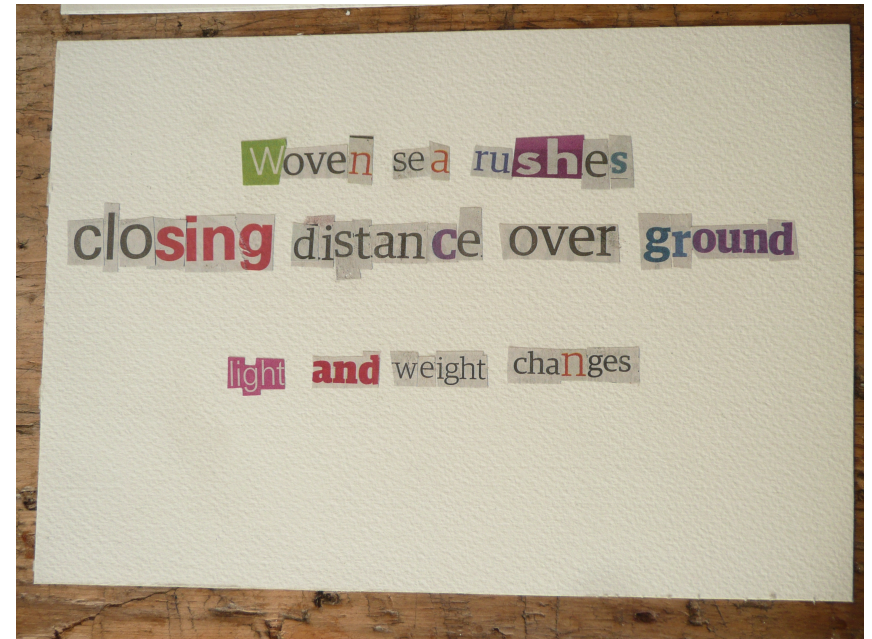
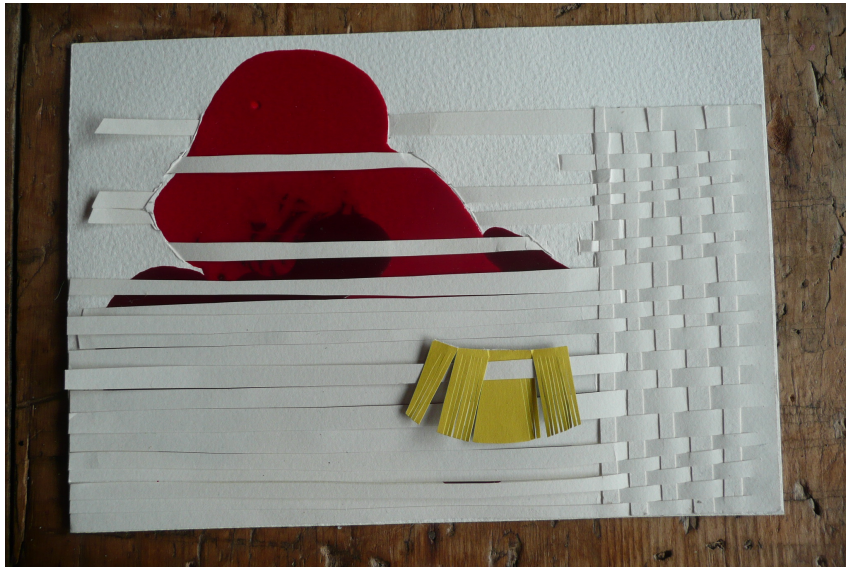
All that I have (poems & collage)

- This work is the first in a series of proposed works which examine the creative similarities in writing poetry and constructing collage works as a collaborative activity. Works to date have been developed and exhibited on residency in southern Spain. We wished to explore the possibility of working collaboratively across two media in response to a new environment. In this way we could examine the link between art and language and test our responses to a common experience.
- We have been looking into the unique way in which we feel our teaching practice and art practice sustain each other. Our journey to working together collaboratively was born out of the very skills we felt we had gained as teachers. There are many situations where artists and theoreticians discuss art but far fewer conversations relate to how a work is developed and realised. This tends to be an area of conversation about art that exists all most exclusively between student and their studio tutors and where the tutor advises and imparts their knowledge and the student takes guidance on how to proceed. The work produced for this residency adopts this relationship but as equals giving and taking advice.



- Further to this a piece from this residency was selected by acclaimed artist Alison Wilding for inclusion in the room she curated at the 2012 Royal Academy Summer exhibition in London and forms the basis of an invitation to exhibit future developments from this research in an exhibition we have titled the Double Pelican, which is due to be staged at the NeuesKunstforum, Cologne in 2013.

An example of work developed in this manner which is currently on tour in Japan



- The work produced lead to an invitation to exhibit in FODO at the Waterloo Gallery London; FODO is the discussion or walk/talk around artworks or things, new, unseen, still in development and brought together for one day only into one place. As Heidegger suggests in 'The Origin Of The Work Of Art', we dwell in the place between things, on the bridge. This Classical idea of aletheia, the unconcealed, is the 'work' done in preparation towards the finished artworks, and requires attention.